

Etude

SEPTEMBER 1952

40 CENTS

\$3.50 A YEAR

the music magazine



THE TUCSON BOYS CHORUS

By Helen Johnson

(See Page 10)

In this Issue . . .

What to Do
on the Stage?

Jarmila Novotna

Backstage at the
Telephone Hour

Wallace Magill

Vocal Accompanying
Is a Specialty

James Quillian

The Golden Chalice
of Song

James Francis Cooke

To Be or Not to Be
a Piano Teacher

Bernard Kirshbaum

Before Music
Lessons Begin

Sigmund Spaeth

Corner on Scales

Elizabeth Gest



sic

follow a theme!

Here are selected pinea materials built around a theme. The subjects and music are designed to appeal to children. A few easy costumes or props, perhaps a little story or narration, combined with the playing of the record can make the creation of a clever and appealing racial, a delightful rehearsal or even a radio-like presentation. Try them—they're fun!

Halloween '08



winners from "Armored the Year With Music"
[A collection of appealing prize songs with names as
secret.]
the great souls at midnight (C) 2) March Back,
much of the jack-of-hearts (D) 2) Edie Karm-
gahan (B head) (C) 2) Eba Komere
withing love (D) 2) Balcony Bones Bawling
Kadaguna (C) 2) Howard Wiggins
Rutherford (C) 1) 1/2 Louisa Stein
wishes' down, Op. 11, No. 3 (C) 2) C. C. C.

Age-40 (12 years) IP (50 percent)	IP
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Thymus praecox L.

the American Invertebrate Museum, and June Flory (A. Wright collection) all say poems that relate to many of the songs have words and the meaning (sometimes whole and sometimes).

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Eastern Americans

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THEODORE PRESSER CO.

This is another new arrival by Pearson—the first in a series of *Themes*. Many other *Themes* are available on these personal *Themes*. In all the public library and we will be glad to make further suggestions or send additional *Themes*. When ordering, ask for a **Complete Package** of the *Theme* which you want to see or select individual numbers.

If it's welcome your suggestion, and hope you will be as happy your reactions and perhaps your applications of these ideas. Please send comments and orders to the Personnel Service Department Section 3 for personnel and group.

Bryn Mawr, Pennsylvania

LETTERS

Definition

Mr. Tinsmith has no such interesting articles as the artist's writings for the youth are very interesting. I liked the article on "Poetry of Conservation" in the January issue and the July issue has some good stories in it that is better than the other issues. This is my first year in membership in this magazine. I like it very much.

Sincerely,
Cecilia A. Cawthorne, Jr.

Sam: "I feel your magazine is definitely meeting a need for profitable and entertaining reading. Letters to the Editor are most interesting and give an excellent cross section of opinion."

Larissa Savaglio
 Pontreux, B. C.

She: When I last received your magazine as a subscription last year ago as a Christmas gift, I wasn't sure whether I was going to like it as much as I do now. But now I love it and I can hardly wait for each new issue to arrive.

Your article on *Intimacy* Credit you publish many of *Calvin* *Levin's* work? I just enjoyed her like her such a way of handling obstacles, and not only that, she grew up a beautiful person of the child to adult. I wish she was in 1974. Every much, I don't see to read enough of her various tales, about *Calvin*, *Calvin*, *Calvin*.

Justice ETL DC is fun to read, and really is a great help to young musicians. The children have fun reading the stories, doing the puzzles, and making new friends through the net bag.

...and I have been
...depression. The result is
...the same - too
...not enough value
...strength, etc. But as I
...through the means of
...depression, I can't think
...a complaint is often, and so I
...to think of you. I think
...more depression is per
...I can't think of you.

whole ventral lower lip. It is unadorned but protruding right ventral lip.

I have been studying music for quite some time. I love it! I play the piano, and I have the computer to back it. I have joined the National Piano Playing Ambassadors sponsored by the National Guild of Piano Teachers, since 1993. This year was my first year as national and I received two prizes. I got a superior rating of music score and a gold percent. The judge said my music teacher said I was the best one with some quality. Please forgive me if I sound too concerned in telling you all this.

Thank you very much for
promising such a wonderful
little magazine. Good luck to
you!

Miss Martha Warkent
Daughters of C. N. F.

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50: In my recent mail, there
was a rather vague line for
a friend's initials, which I will
pass on to you.

Children love drama in music. Children's recitals are changing from the rather dull *concertos* to better stage. The usual lot or more collection of numbers the building excitement recital, has been glamorized. By the use of settings, backgrounds, and atmosphere, the is achieved.

I was invited to a meet in a drifting environment in this new game. It was an interesting, to be made the records of the past were made indeed. This was an exhibition of talent based on the popular Ranch theme, with many performers and an audience. There were

—And who wouldn't like to be one of them? They were women outside. They played their "pieces" on a stage, dominating the great open square. It was pure, unadorned, less even for the silent performers. Their underwear had chosen each model as if in bed with the model also.

馬六甲 星 野天幕
馬六甲 星 野天幕

Radwin

Standard of Plans

Excellence



Each actor has his own reason for offending Baldwin as the piano, which must needs approach the ever-elusive goal of perfection. As new names appear on the musical horizon, an ever-increasing number of them are joining the distinguished colleagues in their use of the Baldwin.

[illegible][illegible]

THE SAGUWIN PAPER COMPANY • CONTINUED ON PAGE 10

FOR SALE OR LEASE - BIRMINGHAM PLANT - NEWPORT NEWS PLANT
BIRMINGHAM VERTICAL AND HORIZONTAL - BIRMINGHAM PLANT

STUDIES IN L.A. 1999
By Mary Evans 1

495-506—NORTH CAROLINA 1901



The inspiring story of one man's dream and how it has been fulfilled.

AT 7:30 on a average Monday afternoon of the school year, a group of about sixty local boys stand at attention. Every eye is focused on the director as he scans the list and signals that the rehearsal is on. This is the TUCSON ARIZONA BOYS CHORUS in the Ball of Pythons where their rehearsals are held.

The chorus is unique in many respects. Unlike other organizations, the members of this chorus all go to the Tucson Public Schools. That means all the work done at rehearsals and study with their leader is confined to their spare time. Although this is a terrific handicap for boys of this age—it is 15—they willingly accept every bit of the pleasure enjoyed by ordinary teen-agers. In fact they are happy and proud to consider anything for their beloved chorus.

They are also unique in their general education, for which their records do reveal plus. Western tradition, the family responsible. Instead of being a "glacial" group with "upper" and "lower" divisions, Eduardo Cano, who knows boys about as well as anybody possibly could, used in the

beginning careful and steady means to get his boys. The telephone was most extensively. But Cano wasn't likely to approach a youngster anywhere, on the street, home or street car, if he thought he had found a prospect. In fact, both eyes and ears were always alert, and even today he likes to tell about standing on line at a Subway, waiting to be checked when he suddenly heard a boy's voice calling him to himself. Needless to say that boy never became a member of Cano's chorus. This was in the early days. Now, one of the director's problems is "how to keep them out."

Eduardo Cano, 39, was born in Spain, came to the United States in 1930. He expected to follow up a singing career, but serious illness overtook him and he came to Tucson for aid. He did nothing for two years. Then, as he slowly regained his health, he decided to channel his words toward acceptance into leading up a boys' chorus which, he determined, should be successful. At no time or place is it an easy thing to interest young boys in singing, but especially in the Southwest where most boys of that age prefer the outdoor sports associated with horses, to boys of steady rehearsal. Cano

These "desert" kids from Arizona are as much at home in a Junior Radio as on the concert platform.

The Tucson Boys Chorus

by Helen Johnson



A portion of the chorus in their costumes.



An amateur rehearsal with the Los Angeles Del Rio Marine in the rear.



The boys under a star in Eduardo Cano.



On the steps of the Capitol building a year in 1931.



In formal lineup in front of a section of the stadium.



A thoroughly experienced

voce coach

and accompanist tells why

Vocal Accompanying is a Specialty

The field of the vocal accompanist has its own special requirements, different entirely from those needed by one playing for an instrumentalist.

by James Quillian

As told to Arnold Cooper

ANY PIANIST who has a desire to accompany the voice, will find that it is a field which has its own special requirements. There has to be something in the pianist's outlook that gives him this desire. I have known pianists who heard the sound of the singing voice, and wanted to be associated with it and for this one man alone they have made accompanying their life's work. If you want to make a career out of it, it will still be necessary to continue the study of piano, as in any career, because a solid technique is the basis of any accompanist. The accompanist should develop a big piano technique, playing time and get special emphasis on legato and contrabass playing.

Legato playing is just as important as piano technique. You become a first rate right hand by being careless enough to recognize and read beautiful vocal and instru-

mental literature. Now the secret of reading well is to read or to keep the rhythm free of a complication of the expense of a musical or writing note. Keep the music going in all cases. Don't stop. It is quite different in a sight reader. Any sensible pianist who did you work out still makes you that much more professional. This teaches you to listen to the other person. The accompanist should be listening all of the time that he is working in here, he should have a double ear.

Show I specialize in vocal reading and accompaning. I have little time to play for instrumentalists but not many alternative between instrumental and vocal accompaning. Instrumental playing is an after option matter. It requires one to be a good solo pianist, and considerable playing. He must understand instruments, know the techniques, and have a special feeling for

playing with string, quartet, and orchestra. The accompanist must have technique, German, French, and Italian, as well as English. There will be instrumental but it is important what the singer is singing about unless he understands the text of the songs.

The technical demands of good song literature are equal to the demands of a piano soloist's repertoire. Certain songs by Schubert, Schumann, Brahms, Debussy, Bartok, Massenet, Poulenc, Ravel, and Fauré are written only a few notes a second of first magnitude. These songs present the songs of Schubert, it is possible to do his simple songs more than written to the same extent when one has a knowledge of German, or at least have had the songs translated. It is an example of this, the first song in the set "Die Schöne Melodie," by Fauré would become more than a few notes if it were more were played exactly like it. The subtle changes the song with the true meaning of the words, the accompaniment must be varied accordingly, using voice and color.

Let's take Schubert's Schubert as another example. This simple song of two pages has three verses, and a real sense of rhythm. But again if you see the dynamics and color according to the words, and give them meaning, and point, the accompaniment will not sound mechanical.

In this short introduction it is possible to discuss but a few great German and French songs. But I have chosen this song of Fauré to represent three outstanding examples of French song literature. I have selected them for their simplicity. I do not mean to sound simplicity, but I do mean the simplest singing, vocal style, as most like Wagner, and Debussy, and so others that make Fauré more difficult to accompany than most of the modern instrumentalists of today.

His Chorus de l'air with a pure line introduction for piano, before the voice is heard, marks great artistry on the part of the accompanist. The left hand plays just a whisper of chords over against a single melodic line in the right hand. Fauré's skill will win attention with experience in both hands, changing direction from a piano, or a half note, tempo. This is one of the most difficult songs for piano, in all song literature. It must first be filled with the air, and then played at a fast pace. The accompanist who tries should only be chosen by professionals who can sing a long phrase on one breath. With this in mind, the song must not begin too slowly and the artist needs the support of a solid, low accompaniment, an already made the word line.

The vocal accompanist should study vocal production, breath control, and learn how individual singers produce their notes, and why they breathe the way they do. He should study (Continued on Page 48)

Use of the great

composers find a

Corner on Scales

but they make

frequent use of them

in their works

by ELIZABETH GENT

OPEN YOUR EYES, pianist, and—there are some of the most delicate of children and it sometimes begins that a fraction of childhood becomes a life to be lived. Further, it is most likely to have been his own young days as a musician to write, even though occasionally it is some possible to put on his people a similar subordinate attitude. This makes, who never did living throughout a long career when going in his studio would say his hands in play but because the hand to spread the afternoon, leaving to pop-up some of scale and scale of scale.

Have few examples on the distance scale will bring about to mind. Chopin took an entire book on the chromatic scale (Op. 10, No. 2).

And Wagner finds the sparkling beauty of scale for use a slow chromatic scale of scale.

And Wagner finds the sparkling beauty of scale for use a slow chromatic scale of scale.

And Wagner finds the sparkling beauty of scale for use a slow chromatic scale of scale.

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And Wagner finds the sparkling beauty of scale for use a slow chromatic scale of scale.



and the hearing of them are filled with children, and for some people the daily practice of scales would not only at least help to make the practice "More I practice scales," whereas the question should be "May I practice scales?" And this change of attitude is not difficult to bring about.

From some points of view there is nothing more interesting than scales, not including naturally those scales. They are, of course, the building materials of composition and the color palette of its painting, for the scale of major, minor, chromatic and whole-step is this with the chords generated by them, produce a kaleidoscope of changing colorations.

What and where are scales? As to scales, come before satisfactory answers can be heard, the composer must be put to the answer. In the Greek tradition there was more of a sort, still stands in connection with words, and among the fragments of the three there were lyrics—a few strings stretched across an open frame. But in those days there was philosophy, and will make many more, even though logic upon which the laws of thought play, offered opportunities for the medieval research did was of philosophy. One of these, Pythagoras, in the development of C, became interested in the vibrations of corresponding strings, recognizing them and by using the vibrations of the notes and laws of acoustics as it came before the measured number of strings on the lyre, thus the largest of scales. (Continued on Page 48)

The Hen

(La Poule)

Bachman occupies a unique place in music when his tunes are set to music, he composed but also he has TRAVELER UNBROKEN from published in 1910, which laid down a system of great beauty which is still taught today. THE HEN is one of the earliest of the earliest music of the time in which Bachman lived—descriptive of a peasant, highly ornamented and with passages, brought in style as opposed to a native peasant one. This piece demands precise articulation, very little port, and not too much vocal weight. (See in Page 2 for a biographical sketch). Grade 2

JEAN PHILIPPE RAMEAU
(1683-1764)

Allegro (And)

PIANO

p dolce

trist. piano e puro

f

p dolce

trist. f

ETUDE SEPTEMBER 1910

p dolce

trist. piano e puro

f

p dolce

trist. f

ETUDE SEPTEMBER 1910

First system of the musical score for 'Parade of the Pookas'. It consists of six staves of music. The first two staves are for the piano, with dynamic markings *f* and *LN*. The next two staves continue the piano part with *p dolce* and *crac* markings. The final two staves are for the organ, with *organ alone* and *LN* markings. The music is in 2/4 time and features a variety of rhythmic patterns and articulations.

No. 120 4587
Grade 2.

Parade of the Pookas

VLADIMIR PADRA

Allegro con brio 4-4

Second system of the musical score for 'Parade of the Pookas'. It consists of six staves of music. The first two staves are for the piano, with dynamic markings *f* and *LN*. The next two staves continue the piano part with *p dolce* and *crac* markings. The final two staves are for the organ, with *organ alone* and *LN* markings. The music is in 2/4 time and features a variety of rhythmic patterns and articulations.

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REVISED SEPTEMBER 1930

International Copyright Secured

Waltzes-Ländler

Schubert often played down music for the entertainment of his friends—waltzes, waltzes, Ländler. Many of these were down. They are fragments of music but make up in charm and musical quality what they lack in proportion. Some composers have little down but play them simply and rhythmically, setting off each phrase carefully. (eds. 11-12)

FRANZ SCHUBERT
died by Franz Agny

Moderato

PIANO

f *piu forte*

Contabile

de tempo

piu forte

de tempo

piu forte

From "Fragments of The World's Favorite Dances," compiled and arranged by Franz Agny [1880-1890]
Copyright 1914 by Theodore Koster Co.

(Music Box)

pp *triple*

f *piu forte*

f *triple*

Piu mosso

de tempo *piu mosso*

piu forte *piu forte*

f *piu mosso* *triple*

In a Polish Garden

FREDERICK A. WILLIAMS

Tempo di Mazurka (♩ = 110)

PIANO

Con poco in Coda

Per finale

♢ CODA

Fin C of Coda

Mexican Holiday

STANFORD RISOR

No. 120-41113
Grade 3-4

Tempo di Tango (♩ = 110)

PIANO

in G major

dim.

pp

Now Thank We All Our God

Grade 4

SECONDO

JORGANS CRUGER
Transcribed by Clarence Zellmann

Andante maestoso

PIANO

The piano part consists of six systems of music. It begins with a treble and bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked 'Andante maestoso'. The music features a steady, rhythmic accompaniment with chords and moving lines in both hands. There are dynamic markings such as 'p' (piano) and 'f' (forte) throughout the piece.

From "Twenty Piano and Transcriptions of Favorite Hymns" by Clarence Zellmann (410-40044)
Copyright 1945 by Theodore Presser Co.

Now Thank We All Our God

Grade 4

PRIMO

JORGANS CRUGER
Transcribed by Clarence Zellmann

Andante maestoso

PIANO

The primo part consists of six systems of music. It begins with a treble and bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked 'Andante maestoso'. The music features a more complex and melodic line than the piano part, with many beamed sixteenth and thirty-second notes. There are dynamic markings such as 'p' (piano), 'f' (forte), and 'cresc.' (crescendo) throughout the piece.

Passacaglia (For Violin and Piano)

REINHOLD FRANZ, OP. 102
Edited by Byron Zentgraf

Modesto

From "Sixty-Nine Little and Great Piano Pieces" (compiled and edited by Byron Zentgraf).
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O! So Happy

MARGARET WIGRAM

Not too fast (♩ = 120)

PIANO

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Little Tots' Waltz

MAXWELL POWER

With graceful movement (♩ = 120)

PIANO

From "Piano Fun with Theory" by Maxwell Power (1911)

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Study in Violet

VLADISLAV FADVA

Allegretto (♩ = 120)

PIANO

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While Bagpipers Play

(From the "Piano Caprice")

JOHANN SEBASTIAN BACH

arr. by Ruth Langton

In jolly style (♩ = 120)

PIANO

From "The Little Book" by L. E. G. and R. Langton (1911)

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Contrary Mel

MAE-AILEEN EPP

Moderato Waltz

PIANO

Do I jump right out of bed, When my *husband* calls me? Do I dress and hurry down,
 And sing cheerily, for No, I won't let you and pawn. Through the glass I see,
 Then I turn and with a sigh, Go right back to sleep. No I *don't* go to bed, When my mother
 Do I like to go to bed? *pp* No sir or yes but I don't.

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Come, Little Bluebird

RICHARD KOTTEL

Moderato Waltz

PIANO

Come, little blue bird, Sweet fly a way, Come, let us know you, With your song so gay!
 What can I learn from you, When I am here? Both - day and here, you, Won't you come near?

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Pussy and the Little Bird

MILFRED HOFSTAD

Moderato (4/4)

PIANO

High on the branch of a big tall tree, There sat a pussy cat, happy as
 Down on the earth was a little bird, who
 How it would love to be where the cat? So pussy thought to climb the tree, That little bird for fear, much would be
 Up pussy went to see it, fly, little bird, to see what it was! Out on the branch of a tree, where it sat.
 Then on the bird sang up happy ly, Up in a tree was the pussy cat, But he was far from where he sat.

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Dark Eyes

Russian Duet for
Soprano and Alto

Tempo di Valze

PIANO

pp *mf* *f*

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